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WASHINGTON, D.C.



**A Report on the Third Annual Film Workshop
of the United States Department of Agriculture**

WASHINGTON, D. C., JANUARY 24-26, 1955

Purpose of the Workshop

The USDA Film Workshop is dedicated to communication specialists in agriculture. Started in 1953 as an experiment to fill a gap in the development of qualified film makers in the land-grant colleges and the Federal Government, it has become an annual event of educational significance. Its aim is to strengthen the communication ties between the States and the U. S. Department of Agriculture, and help to improve the production and use of visual materials in agricultural information.

Source of Information:

For further information regarding the workshop or contents of this report, write to the Chief, Motion Picture Service, Office of Information, USDA, Washington 25, D. C. The names and addresses of persons participating in the Workshop, other than USDA personnel, are listed on page 27-28

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Televisuals for Better Communications

I know of no way any of us can get ahead or grow in stature in our own right except as we contribute to the growth and stature of those with whom we associate. What we are trying to do is communicate. The basic strength of this country rests in the capacities and abilities of the National and State organizations to service the needs of our people.

We cannot service the needs of the people unless we can communicate. It's our job to see that the citizens of this country have the opportunity to become informed accurately and factually about agriculture in all its facets, and the area of visual communications affords an effective tool for carrying on that job.

This workshop offers a real opportunity for us to pool our ideas and our capacities in a search for better communications so necessary to our understanding of the time in which we live and the problems we face.

Extension work is an intriguing field of education because of its peculiarly informal type of approach. There are no class terms, no curriculum, no grades, no required attendance, no captive audience, and no degrees.

How do we measure results? We measure them by the way we affect human behavior, which is the only true measure of any type of education. Today we do some things differently from the way we did them yesterday. Tomorrow we hope to do them even better.

You have a tremendous opportunity to use imagination and experiment. But keep it simple. Get as close to people and the things that motivate people as you can. Television is one of the greatest educational devices that has ever been created. Through meetings of this kind you will get many new ideas and concepts.

NPAC is only one member of this agricultural communications team.

We are working together to achieve better dissemination of agricultural information to both farmers and consumers. It is a worthy goal. It is a big communications job. No one member of the team can do it alone. It takes teamwork.

During the past year we put our heads together and came up with a "train the trainer" program, a television training kit, an "agricultural films for TV" survey, and a television advisory committee—all in the visual field. But our aim is for a balanced communications program, in which each method and medium fits in its proper place.



Ervin L. Peterson
Assistant Secretary
U. S. Department of Agriculture



Clarence M. Ferguson
Administrator
Federal Extension Service
U. S. Department of Agriculture



John A. Morrow
Audio-Visual Director
National Project in Agricultural Communications

Visualizing Agricultural Information

This is the report of the Third Annual USDA Film Workshop. We hope it will prove useful to you and your office staff. It contains no speeches, no verbatim discussions. For those of you who attended the workshop sessions we hope it will serve as a refreshing reminder of 3 days well spent. If it makes sense to other readers by bringing you up to date on film and television matters, the report will have achieved its purpose.

Although labeled as a Film Workshop the program was broader than films. We gave it the name "Televisuals" to cover the various types of visuals suitable for television use. There were several reasons for not limiting the subject to films. Many of you have broader responsibilities in your everyday duties. We wanted the workshop to be of maximum value to you. It also gave us an opportunity to display the recently consolidated visual organization of the Department.

The visual activities of the many agencies of the Department of Agriculture have been centralized in the Office of Information. Under an Assistant Director we have grouped arts and graphics, still photography, exhibits, and motion pictures. We now have a central pool of artists and another of photographers. All news photographs are available in a central file. The Exhibits Service and the Motion Picture Service have operated centralized activities for many years.

Last year we talked about our TV Package program, which was very new. After a year's experience, we have expanded from 35 to 115 subscribers. Last year we announced our TV Film Clip Library service. We now have a full-time librarian, and have issued two volumes of film clips. Last year we talked about cooperation with industry in the production of agricultural films.

The Motion Picture Service is now authorized to enter into agreements with trade associations, foundations, and other nonprofit organizations to produce motion pictures which support the programs of this Department and many of those of the land-grant colleges. The visual work of the Department has taken on new stature, new proportions, and new interest.

The workshop also affords us in the Department an opportunity to find out what the land-grant colleges are doing. It is a common meeting place where we can discuss each other's problems and exchange experiences. To all who attended I wish to say it was a pleasure to have you. Your presence was very much appreciated. To those of you who served on the program and entered into the discussions we are much indebted. To you who sent us so many complimentary letters we are most grateful. To those who filled out the evaluation sheets and gave us the benefit of your comments and suggestions we promise an even better workshop for next year.

R. Lyle Webster
Director of Information
U. S. Department of Agriculture

Do the Job With Teamwork

TELEVISION

The greatest potential for mass education.
Reaches over 35% of all farm families.
Reaches over 65% of all urban families.
A vital factor in better rural-urban understanding.

MOTION PICTURES

Combines sight, motion, and sound into one package.
Brings the world into the projection room.
Standardizes information and instruction.

ART

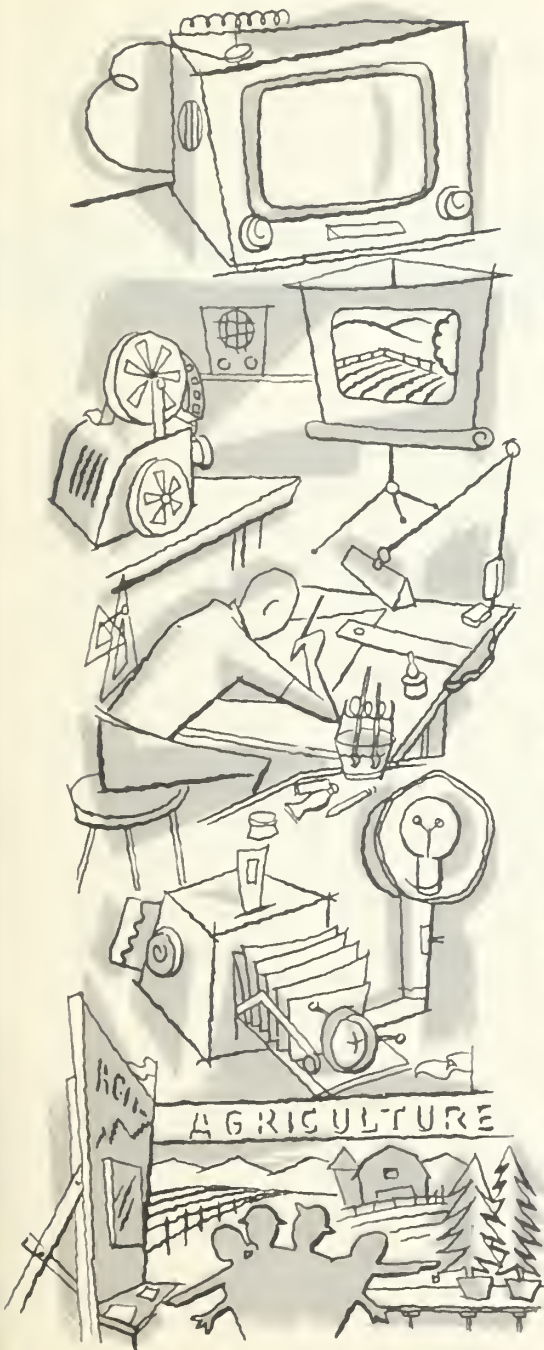
Incorporates the basic principles and elements of design
to visualize a situation or idea more effectively.

PHOTOGRAPHY

One picture is worth more words than you can count.
General illustrations.
Portraits.
Pictorial documentary.

EXHIBITS

Three-dimension visuals.
Models.
Specialized visual materials.



Fighting Fires With



Clint Davis
Director, Cooperative Forest
Fire Prevention Campaign
Forest Service
U. S. Department of Agriculture

Problem

The Forest Fire Prevention Campaign started in 1942. Historically 9 out of 10 fires are caused by human carelessness. The demands of war made it mandatory to reduce the number of fires and the consequent high loss of timber and other natural resources. The Department asked a group of advertising experts for advice. From this small beginning grew the Advertising Council.

The Advertising Council undertook a program to develop public understanding. The Forest Service presented the problem to the advertising agency selected by the Council, as we have continued to do each year since then. The idea men of the council take our ideas and crystallize them into a graphic presentation program. This program is then presented to the campaign executive committee for approval. Each year we select a campaign slogan, and everything we do during that year hammers home that slogan. The secret of our success is simplicity—one idea at a time.

Symbol

From the beginning it was realized that we needed a symbol that could be used on all our material. It had to be something that would be recognized by the public, whether that public be New York City or the sparsely settled lands of the West. We tried Bambi, but because of

.....Smokey Bear



copyright restrictions his use was limited. Other animals were suggested and discarded until we hit upon the bear. The bear was big enough to speak with authority as guardian of the forest. We made him wear dungarees and a forest ranger's hat, and named him Smokey in honor of Smokey Joe Ryan, the famous fire chief of the New York City Fire Department. That was the start of Smokey. For several years Smokey was used in a supporting role. But as the idea caught on with the public, Smokey was made the main theme.

Outlets

We now had good material, professionally designed and produced. We had a well-planned package program. Our need was to get the information out. Again the Advertising Council organized the distribution plan. First we got an allocation of card space in streetcars and buses for 2 months of the year, one in the spring and the other in late summer or fall; Smokey appeared on 130,000 bus and streetcar advertising cards during the year without space cost to the Department. We also used the "ad" space on post office trucks, comic books, news copy, radio, and television.

In 1950 we were approached about the possibility of using Smokey as a symbol on educational items like puzzles and games. The Advertising Council recommended a limited and selective licensing program with commercial

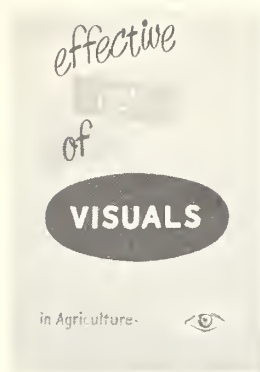
manufacturers. As a Federal agency we had neither authority to authorize the use of Smokey nor to prevent his use in any way which would be detrimental to the program. The Association of State Foresters came to Smokey's rescue. They drafted legislation which was passed unanimously by the Congress as the Smokey Bear Act. Shortly after Presidential approval, we licensed a few selective items, about 30 in all, such as T-shirts, scarves, belts, and dolls.

With the help of the Advertising Council we are now getting 8 million dollars' worth of time and space in the radio, TV, and commercial advertising. Certain industrial companies, who formerly were advertising only their own product, are now advertising Smokey and our conservation message as well.

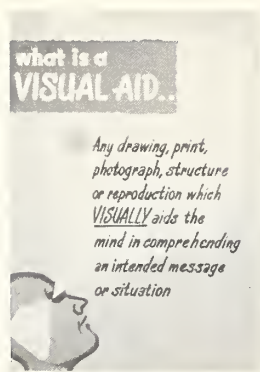
Results

Our campaign has been very successful. Smokey is doing his job beyond expectations. Our goal is to reduce the number of forest fires. In 1942 there were an average of 210,000 forest fires each year. Ninety percent were caused by human carelessness or ignorance. In the past 5 years we have reduced the number of fires each year by 30,000 in spite of the increased use of the forests for sports, recreation, and lumber operations. We think Smokey represents a real case history of what visual materials can accomplish in public education.





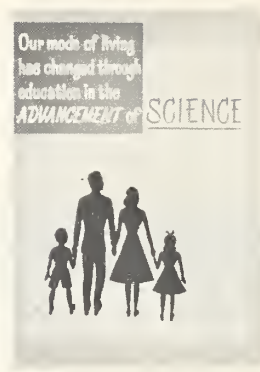
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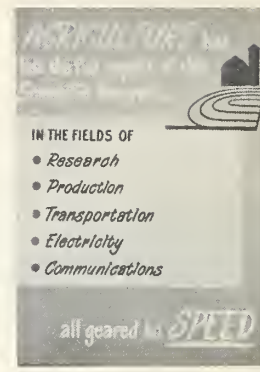
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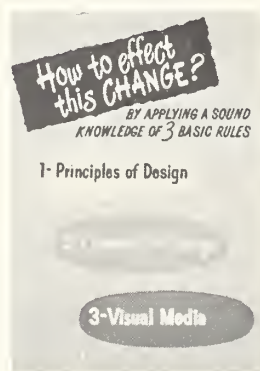
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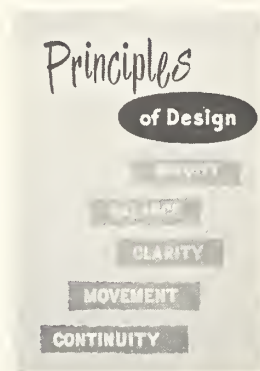
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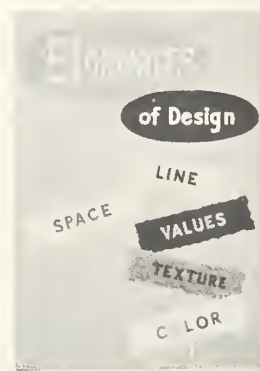
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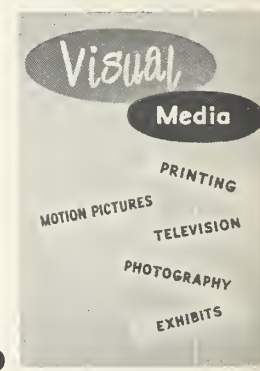
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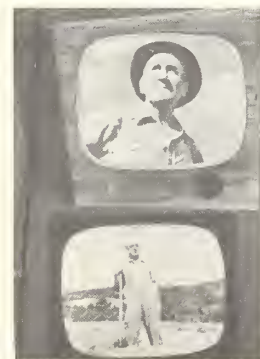
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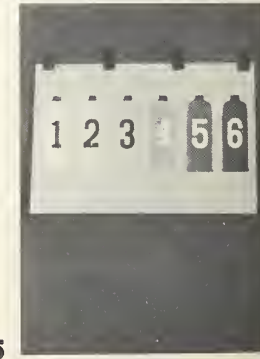
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Make Visuals Simple and Effective

Elmo J. White
Chief, Art and Graphics Division
Office of Information
U. S. Department of Agriculture



Make Visuals Simple

Frequently, in our anxiety to explore new techniques and methods of visual presentation, we overlook the basic requirements essential to good visualization.

It behooves us to reevaluate what has happened in the visual field. Television has become a decided factor in changing our visual approach. Since time and speed are of utmost importance we strive for simplicity in visual presentations. To effect simplicity, a sound knowledge of three basic requirements is necessary.

(1) Principles of design:

Brevity, balance, clarity, movement, and continuity.

(2) Elements of design:

Space, line, texture, color, and values.

(3) Visual media:

Motion pictures, printing, photography, exhibits, and television.



Joe Ferrier
Commercial Artist
Washington, D. C.

and Effective

Imagination and ingenuity on the part of the visual specialist can result in interest-sustaining visuals for television.

Keeping in mind that visuals should point up, but not necessarily duplicate the audio, interest can be sustained by employing movement in the visuals.

Simplicity in planning the action, so that the movement can be effected by manual control outside the camera field, has proved successful.

Visuals that employ action, carefully planned in advance and reproduced on film, are advised for use on television. That eliminates the chance for mechanical error or embarrassment that might occasionally happen as a result of live action.



George Dorsey
Production Manager
Station WRC-TV
Washington, D. C.



Television and . . .

Visual requirements of commercial television are imposed principally by three things:

- (1) The nature of the broadcast equipment,
- (2) the time availability for which you would want to use your material, and
- (3) the network and local method of operation.

Local stations are usually not owned by a network. They are affiliated with the network by contractual agreement. The station gets program service and commercial proceeds in exchange for certain hours of broadcast time. Time is available to the local station only when it is not filled by the network.

The FCC requires that stations identify themselves at least once an hour. This has evolved into a program structure punctuated by means of what is called a chain-break. In the case of NBC this chain-break is a 35-second break. It is not roughly 35 seconds; it is exactly 35 seconds—5 seconds for network identification, then two periods for local availability, of 20 seconds and 10 seconds.

All programming has to conform to this. In a metropolitan area 20 seconds is worth \$275 to the station and is not likely to be used for public service. If it is, it must be timed exactly with 18 seconds of sound for 20 seconds of film.

The 60-second availability is best for public service. Local programs on film usually have 1-minute availability because one day the program may have two commercial messages and another day four or five. In order to minimize the film-editing job, space will be left for a definite number each day. If these aren't filled with a commercial, a public service spot will be used.

For film requirements, you should know exactly what music is on a film, who composed it, who published it, and what the recording was made from. This must be cleared by the station through its network, and every film must contain a film acknowledgment such as "A John Doe Film Production." Slides, and tel-ops in 3:4 ratio are also usable for these spots.

..... the Five D's

The Ford Foundation TV-Radio Workshop which produces "Omnibus" operates under the theory that educational programming's first job is to be entertaining. If not, it fails to hold an audience and there's nobody left to educate. An indication of the workshop's success is the fact that four subscribers—who are also interested in an audience—sponsor Omnibus (although they have nothing to say about the program's content).

1. Directness—simplicity. Knock television ort down to its basic essentials. It hos to be to the point. Don't use it just to dress up o show, but to odd something to it.

2. Dimension—BIGNESS. Things ottroct ottention just by being BIG. While o television screen reduces everything to 16 or 20 inches, you con ochieve size by reloting things to each other. Place o mon next to o large picture or graph ond it remains huge, toking on so much more importance.

3. Depth—Though o TV screen is limited to o 12- x 16-inch rectangle, you con reach back into it os deep os you wont. A television comero con move among performers ond become port of what's going on. And if you build visuols in dimension, you con get more richness into them. This need not be expensive. The 5- ond 10-cent store usuolly hos all the 3-dimensional materiol you need . . . if you use o certoin omount of ingenuity in developing it.

4. Design—Good design is olways essentiol in television presentotion. Even the placement of performers is important. In television ort, design should be simple. A crude stick figure con be more effective in good design thon the best rendered elements con in complex, confusing design.

5. Development—doing. My way of soying "onimation." Movement ottrocts ottention. Animation con be os simple os dissolving or cutting from one drowing to another. Any kind of chonge or movement will ottroct ottention. A bor graph using reel people pulling streomers across the floor odds movement. Even this is onimation. Letters thot write themselves over the picture, or rear projection con be used to odd movement.

Visuols on television ore on interrelationship between four things—performers, scenery, props ond graphics. The ideol way of opprooching the subject is to think of oll these token together ond working together os visuols on television.



Bill Suchmann
Feature Supervisor for "Omnibus"
Ford Foundation, New York City



TV for the Farm and Home

On the Farm

We consider that our job at Michigan State College is to support the work of extension agents, not to replace any of their work.

We do three shows. One called "Tele-farm Visits" is conducted by a group of extension agents in 10 counties. One agent acts as MC, another "does" the markets, another the weather. A second show, "Grass Roots," is similar.

The third show is "Town and Country," produced on the Michigan State campus 45 minutes a day, 5 days a week. We also help furnish film features for Frank Merrifield's show in Detroit, a commercial show.

We have a film library and a film catalog. This library becomes a source of open-ended features to support any show.

We use film in three ways. On a farm film feature we go to the farm and film some farm practice. We use film from our kinescope library. We film the findings of research and the activities of students in the School of Agriculture, trying to build up a better understanding between rural and urban people.

We help the farm policy section of the Agricultural Economics Department produce a film series. Content is based on suggestions and requests from some 150 organized viewing groups. They base their meeting discussions on this program.

We employ a well-qualified student cameraman. He is an excellent photographer. We also have a station wagon with a platform on top from which we take many motion pictures.

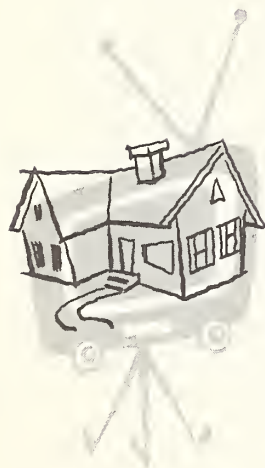
In the Home

Consumer education in marketing motivated the start of my daily 25-minute TV show. TV is excellent to reach mothers in low-income groups, and mothers who can't leave their children. The show reaches 50,000 to 80,000 persons.

The show includes a varied feature presentation with guests. Keyed to the average homemaker, demonstrations are done by homemakers. They give confidence



Robert Worrall
Extension Television Editor
Michigan State College



Miss Margaret Shepard
New Jersey Home Demonstration Agent

to other women. The show also includes up-to-date information on food prices. No cooking is done on this show.

Good promotion is given the show by TV GUIDE. A rubber stamp, advertising the TV show, is used on all letters from the Extension office.

Problems of the show: No standard studio set, no rehearsal time on camera, stage hands slow, studio art department slow, program director changes; some have little interest, spend little time with show, refuse to use over-the-shoulder shots for demonstrations.

The station requires only a rundown sheet, but I often demand a full script for a guest who hasn't been on before. Script is never used on the air, and guest talent is rehearsed off camera.

We provide all our own visuals.

TV Package

The Television Service of the Office of Information began a weekly TV Package Service July 1, 1953, after several years of experimental work to find better ways to present farm TV information. This research is described in TV Report No. 11 on Visual Aids, TV Report No. 111 on Program Methods, and Agricultural Handbook 55—Television for You.

The TV packages are kits that contain a suggested script and visual material for a 3- to 7-minute farm feature. Visuals may include, or be a combination of, 16-mm. black-and-white film clips (either silent or sound-on), still photographs, slides, cartoon-style artwork, or real objects.

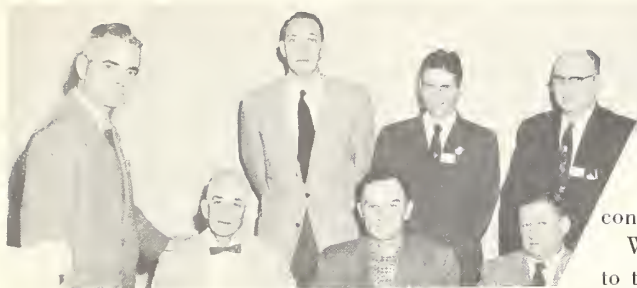
By using an offset printing process the cost of still photographs has been reduced to about one-tenth the cost of an 8 x 10 photo enlargement.

Cartoon-style drawings have been found very effective. A good variation is to print several cartoons on a strip 10 inches high and 40 inches long, like a newspaper comic strip without frames. The TV camera can pan easily from one end to the other and back in the opposite direction after the top strip is removed and the next strip comes in view.

Distribution of the packages is limited to individuals who are producing a regular farm TV program; 135 persons are now on the mailing list.

Jules Renaud, Television Specialist
Office of Information
U. S. Department of Agriculture





Standing—Bennett, Riley, Kirkland, Knaus
Seated—Stewart, Hoffman, Smith

Glen G. Stewart
Alabama Polytechnic Institute

Our film program started in 1942 when USDA Motion Picture Service decentralized its motion-picture districts. I think we had about 40 films, all pretty old, and not many of our county agents had projectors. We started in a small way and gradually built up. We now have about 250 titles.

When we hear of a commercially sponsored film we think might be good, we borrow a print for preview and show it to our State Film Committee. If they think it is good for extension use in Alabama, we ask the producers if we can have a print or two for our library. Well, about 19 out of 20 times they say, "Sorry, we don't have enough prints."

That is a big mistake, in my humble opinion, of producers of commercially sponsored films. They spend everything on production and don't put enough in distribution.

We have produced some films ourselves, but they are not perfect professionally. Despite the technical imperfections, they do have certain advantages in that they deal with local

conditions and get local people in the films.

We haven't gone into TV yet but we are about to take the plunge. We have one of the educational setups now—one station is on the air and we expect two more. The stations will reach 95 percent of the population. The actual air time has not been divided as yet, but we think we will be responsible for about one-third of it.

Wendell Hoffman
University of Nebraska

Maybe all of our ideas ought to be put in film form rather than verbal form. If you put an idea in film form, you can bring big things before your audience—a whole barn, a combine. You can bring little things—a microbe or a granule of starch. You can bring fast things—gears that move too fast for the human eye to see. You can do many things with film that you can do in no other way.

Suppose a specialist goes into 99 counties in the State of Nebraska teaching how to dry corn. He makes 2 or 3 speeches each week and he covers the 99 counties in 3 or 4 years. In the meantime many people don't get the benefit of his information.

If the information were put in film form and 99 prints were made—one for each county agent in Nebraska—the specialist's effectiveness could be multiplied 99 times.

Next summer I want to make a series of films

Exchanging Motion Picture

on how you use land. I want to put a copy of each film in every county in Nebraska and have these films used for one summer. Then I'd like to have the USDA send its experts out there to measure what happened in the use of land in Nebraska and see if the idea has paid off.

I think in this way we could multiply the effective use of land in Nebraska and the cost would look like peanuts. I know the county agents are doing a terrific job, but I think they are overworked.

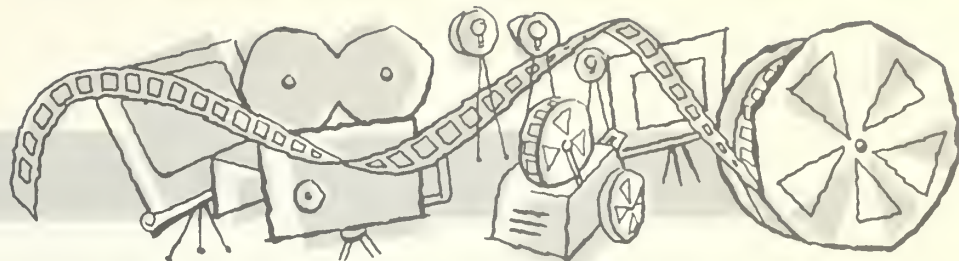
J. Aubrey Smith
University of Georgia

The University of Georgia started its film program about 10 or 11 years ago. It was designed primarily for county agent and home demonstration agent use. Our work was sponsored by the various commercial organizations that had the same general idea in mind we did. That is how most of our films have been paid for.

In 1948 we started doing a few films for television. Today we still carry on our film program on the basis of trying to get something that will be useful for television.

We do some agricultural news work on television. Since we have very good processing facilities in Atlanta, we can film things in the morning and present them on television that night. Stations have told us they will use "anything in this line."

... EXPERIENCES



We have a couple of stations in the State that are using what we call "round robins" with the county agents and home demonstration agents. An agent may appear one week, and it may be several weeks before he appears again. We are trying to give these agents something on film or some kind of a package program they can use on their particular program. We hope with the enlargement of our production studio we will be able to give these agents more help.

We have 14 stations in the State now. Some of them have asked for everything we have in our film library. We have worked up a schedule on TV clip films that we handle in the regular film library for these stations. This, we are sure, will expand but we hope with our increased facilities we will aim more at something that will help the agents get over their points.

Lewis W. Riley
Clemson Agricultural College

Our film program in South Carolina at present is about 25 percent of our photographic work. We have been making films for a number of years and try to make one or two feature films a year—usually 15 or 20 minutes long—in color and sound. Recently, we have been trying to do films specifically for television. Last year we made 6 short films ranging in time from about 7 to 10 minutes. They were designed mainly for use by specialists and county agents on their local programs. The films are black-

and-white and are silent with no titles. The county agent then can do his own narration and fit the subject to his locality.

The photographic department has been cramped for space for many years, but with the completion of our new agriculture building we have been assigned space for a small studio, 4 or 5 darkrooms, a projection room, rooms for editing and a film library. With these we hope to step up our overall production work.

Max Kirkland
Rutgers University

In New Jersey, where we have 6 million people and only 2 percent of them farm people, our programs, film and all, are geared to the consumers.

Our film program for this year is a major film in color on tomatoes. We plan to make what we call a feature color film of a different product every year for use in public meetings and on television programs. We write the story with the help of the specialists in the particular field and the Marketing Research Committee. We shoot the story throughout the year, from planting to the final processing.

In addition to the major film, on April 1 we start making market report films of the newsreel type. The first film, for example, will be on asparagus. We will shoot field scenes and market scenes of asparagus. Films of this type will

be booked, where possible, as a "Market Basket Report"—a program consisting of the film and feature by a home economist. The narration for the market reports will be done at the studio by either a county agent or the home economist. With this film production setup we will complete 1 feature film and 26 5-minute market reports each year.

Howard R. Knaus
Purdue University

The aim of the film program in Indiana is to provide farm directors on television stations with news, short films, and, in a few cases, longer feature stories. Lately we have been concentrating on 2- or 3-minute films and have inaugurated quite a program on packet books. We are trying to send something every day to farm directors.

Recently we purchased an Auricon-Pro-camera. With it we make short, sound film inserts to go with longer silent films. In other words, the county agent talks about the story that we have on the silent film and then says, "Now we go to Mr. So and So for a short film on this same subject." It comes on with sound. With this new camera equipment and our enlarged studio facilities we hope to be able to take care of any film or sound job that might come up.



Exchanging Visual EXPERIENCES

Donald T. Schild
University of Illinois

Looking back over the past year, our visual aid program can be summed up under these headings:

Training—Series of district workshops to acquaint field personnel with visual aids and the assistance they could expect from our office.

Preparing visual materials for home economics, rural youth, and extension conferences.

Conducting several sessions on the latest information in visual aids, new techniques, and materials before each graduating class in journalism.

Extension methods in agriculture and home economics.

Research—Ferretting out new materials, equipment, and techniques for visuals and

bringing them to attention of State personnel.

Production—The big area in production of visuals seems to be in special events, farm and home week, State fairs, corn-picking contests, and other similar affairs.

Television—During a 6-month period last year we had a daily program over a local station. We gave 127 programs and used 109 individuals. We are on a 2-show-a-week system now on a local station. We do the show in our own studios on the campus and microwave it to the station transmitter.

We have agents in Quincy, Decatur, Rock Island-Moline district, and the St. Louis area that are on a local station. I go around the circuit helping a station put its show on the air one week and working with those who are to be on the following week.



Standing—Bennett, McDade, Patterson, Sloan
Seated—Schild, Kruse, McKay

Gere Kruse
University of Rhode Island

During the past year we put out a film catalog. The USDA had deposited a number of films in the library. We had no effective cataloging description or anything else relating to those films. Most important, I feel, was that we overlooked notifying anybody that the films were there for their use. We hope the catalog, which carries brief descriptions of the films, will be sent to all resident and extension staff members, and will stimulate the use of the films.

During the past year we purchased photographic equipment and are now making news-type pictures, pictures for publications, and pictures for use on television.

We had 4 exhibits during the past year that were used in the metropolitan areas.

We also produced two films during the year. One was a 22-minute film commemorating the Rhode Island Centennial and the other a 12-minute film showing the need for a building program at the University.

Gerald R. McKay
University of Minnesota

The work in our Visual Aids office is briefly covered in the following four items:

1. We arrange for the production of visual materials for the county and State staffs.

2. We distribute those materials to the county and State staffs. We have a monthly newsletter we call "Reaching Rural People." It is primarily a tip sheet. I think it is one of the most effective pieces of literature that goes out of our office.

3. We assist county and State staffs in the planning and preparation of materials for television use. We have 3 commercial television stations in Minnesota and 2 on the border between Minnesota and North Dakota. So, actually we are trying to supply materials for 10 stations.

4. We train county and State staffs in the selection and care of equipment and the preparation of some equipment and materials.

Ralph C. McDade
University of Tennessee

We believe that our big job in Tennessee is to train our agents and specialists in the best possible use of visual materials. Last year for the first time in our history we served all 95 counties in the State with visual materials of one kind or another. We believe that is the best

way to get multiplication of effort.

We have assisted our agents in obtaining the right equipment and have helped them learn how to use it. We have done some training in television. Recently we were fortunate in being permitted to have our agents spend an entire day at a TV studio. They learned what to do and what not to do on television.

A. V. Patterson, Jr.
Louisiana State University

Throughout our whole editorial setup, we work on what we call a multiplication-of-effort theory, which means simply that we concentrate on training. We consider our primary task to be that of training our agents and specialists to do a good job in writing, visual aids, radio, and television.

Our visual aids program breaks down into three sections: Training, production, and distribution.

We use both group and individual training. We stress the use of equipment, projection, camera, and audio and how and when to use visuals, including slides, movies, charts, maps, and diagrams. Training in photography has been an important part of our work the last 4 or 5 years.

Our production program consists of art work and photography for special events, spot news, and assistance to our agents. One example is our free mat service. If an agent sends in a photograph that he wants to use in a publicity program, we will make it into a cut or mat so he can supply it to the local newspaper with his

news material.

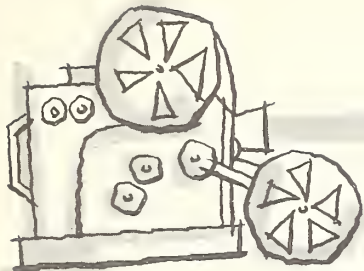
Our distribution unit consists of our film library, film scripts, slides, public address systems, and projection and camera equipment.

Some of this is sent to counties on a loan basis but most of it is retained in the State office and signed out to personnel who can use it properly.

Jack Sloan
Texas A & M College

I will try to give you two or three things that we did to get our people thinking that television was not tomorrow, it was already yesterday and that we should be doing something about it. We conducted a survey and found that of the 254 counties in our State all but 13 were in a radius of 75 miles of a television station, 49 stations had been allocated, and 33 percent of our farm and ranch people had television sets.

My function has been primarily to train and assist the 700 agents in the State to carry on regular television programs. Many of our agents have never been in a studio. To acquaint them with a TV studio, we devised a set of charts to show the setup—where the cameramen are, the control room, sound men, and the people who are on the program. I also have 2-by-2 slides of a studio that I made during a regular show. I show the agents the chart, then the slide, and they get the whole thing in perspective. With this training we have found our agents know what to look for in a television studio.



Case History of a USDA TV Film . . .

1. PLANNING

problem:

(Sid Schwartz, James Gibson, Al Carrello)

to produce an effective visual information tool to be used in the Department's program to educate "the family" regarding eggs and to increase their consumption . . . to shape this film tool so that it could be presented on TV as a public service item, serving both USDA and the industry.

answer:

making a new approach directed toward the consumer—departing from the traditional habit of aiming at the producer. . .
proposing a combination live and animation film equal in interest and quality to commercial TV.

2. WRITING

problem:

(Boyd Wolff)

to create a script for a show—with a 5- to 6-minute canvas—to be entertaining to the whole family . . . which would satisfy public service requirements . . . would give eggs irresistible consumer appeal . . . would win the approval of Government and industry . . . and all within a limited budget.

answer:

a gimmick providing for presentation of a maximum number of attractive aspects of eggs . . . production in a single location with a single narrator . . . music played and recorded to the picture . . . 50–50 ratio between live action and animation.

3. SHOOTING

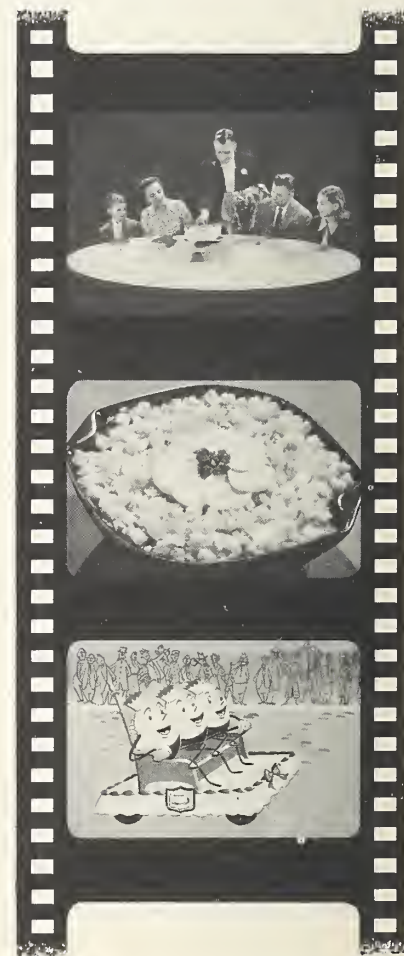
problem:

(Martin Lobdell, director—George Ortlieb, camera)

trick photography: To decide how far the camera could go in accomplishing magic called for in script but beyond actual performer's ability . . . anticipating capabilities of lab techniques in producing special effects . . . satisfying technical adviser . . . all within 10 days. Casting: a magician who could perform feats described by a writer . . . tricky lighting, set and continuity problems.

answer:

consultation among all concerned . . . trial and error . . . planning . . . providing editor with shots which could be cut in smooth continuity.



First Film Produced Under Cooperative Agreement with Industry



4. ANIMATING *(Seymour Payne)*

problem: to create a style harmonious with live action . . . to create smooth visual transitions between animation and live action . . . timing . . . to be sprightly and entertaining, yet simple and within the budget.

answer: black on white line drawings creating illusion of maximum motion with minimum drawings . . . use of "crawl" background with dramatic effect and simple production technique . . . careful synchronization of lips and musical instrument with sound track.

5. RECORDING *(Reuben Ford, Max Madson)*

problem: to record original music and sound effects called for in the script within the budget . . . to mix voice, music and effects sound tracks so timed that a maximum unity of audio-visual effect would be achieved in the final film.

answer: music track recorded as musician improvised and played to the picture supplying both background music and special sounds punctuating the action for heightened visual effects . . . composite sound track supplying a unifying element for both live action and animation.

6. EDITING *(Judd Scott)*

problem: to make the magic tricks believable by cutting the footage so that camera techniques would not be apparent . . . to synchronize voice, music and sound effects with the picture to produce a harmonious whole . . . to "pace" the film for a satisfying overall audiovisual rhythm.

answer: preparation of all work print materials for sound section and all preprint materials for the laboratory . . . to make an end product which would satisfy the educational, artistic and technical purposes of the sponsors.



"Look Beyond Techniques"

SAYS KODAK'S ADRIAN TERLOUW

OBJECTIVES

All through this conference you have been concerning yourselves with techniques and very little have you concerned yourselves with objectives. You kept worrying about little matters. I don't think we ever really got down and decided whether that film, in terms of its public, would produce the desired response, because to do that, we would have had to have said, "This is how they will respond; this is how they will think; this is how their attitude will be changed."

SENSING RESPONSE

This business of sensing response is, to me, one of the most important things that men have to learn. They have to learn to listen—listen with their ears and their eyes and their nose and everything about them. I don't think we do enough listening. We sit back in our little cubbyhole and grind out visual aids and books and pamphlets and so forth. How often do we get over on the other side of the fence and see how they behave, where people are? We have that same sort of carbuncle with some of our writers, and are doing our best to get rid of it by sending them out in the field where they get set back once in a while.

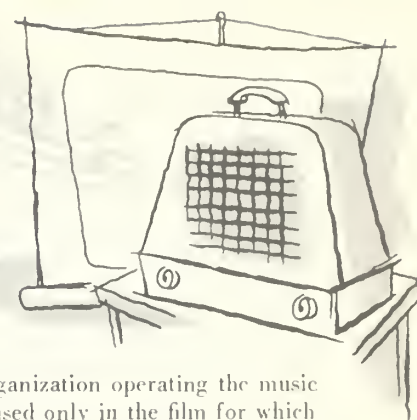
COMMANDING HIGH STATUS

In this workshop, don't give up your attention to craftsmanship and details, but please, let's grow this communications field up so that it commands a high status. We have to build for the future. And so we have to behave like top men. Think like that. Fight for it. It isn't very easy, but I think we can make this field acquire the dignity it has.





Music for Motion Pictures



The Film Clinic Panel discussed many phases of motion-picture work, but the subject receiving the most attention and given the most time was music.

Members of the panel and the discussion group agreed that music as a problem can be very difficult. It appears to be readily available for use, and yet if the wrong kind of music is used the resulting films have a very limited use. Producers today plan to release most if not all films through television. If the music is not cleared, no television station will use these films.

Clearance—To be cleared for public use, music must be either a composition in the public domain, an original composition for which the producer has obtained all rights, or an arrangement of copyrighted music which the producer has obtained permission to use.

This music must be played by one or more union musicians who are paid for their film recording services at union scale. State College and University film producers are advised not to use music played by faculty members or students who are not union musicians if they expect to use the films on television.

Furthermore, performance rights for this music must be obtained by the producer.

Very satisfactory musical scores for certain films can be obtained by having a union musician compose the music and play a single instrument, such as a piano, or organ, more or less ad lib, to the picture. The chief requirement for clearance of this music is payment of full union scale for the performance. The musician is not only the performer, but composer, arranger, and director as well.

Libraries—One big advantage which accrues to the film producer in buying a number of original music scores for which he has all rights is the fact that he can put this music in his library and use it in other pictures.

Many film producers take or send the final cut picture to an organization having a music library. The producer may select his own music from the library, pay for it, take it back with him, and dub it on his picture with his own facilities.

More often, however, the music is selected for him, and after his

approval, dubbed onto the film by the organization operating the music library. In either case the music can be used only in the film for which it was selected.

The producer has limited rights to this type of music. If he wants to use the film on television, he should be sure he has purchased television rights.

There are one or more music libraries on tape or disk that can be purchased outright or obtained and used on a royalty basis. If one of these collections contains music suitable for the type of films you produce it might help solve your music problem.

USDA Library—The Motion Picture Service of the USDA maintains and operates a music library. It contains original scores purchased by the Department or obtained from the public domain. A sizable portion of this music was played by union musicians under contract with the Department. The remainder was recorded by military service bands. All of this music was obtained for use by the Department of Agriculture, and cannot be loaned or sold to any other organization or person.

The Motion Picture Service is authorized to use this music in films produced for the USDA and other Federal or State agencies. The library is available to State colleges, universities and other State organizations, provided the music is dubbed onto a composite music and narration track by the Motion Picture Service.

The Right Music—Producers should not feel that every motion picture needs musical background. Music should be used only if it contributes something to the picture. The Motion Picture Service uses background music to help a film tell its story, by adding pace, creating mood, and punctuating action. Music, unless it satisfies a need, seldom helps a picture. Quite the contrary, it often hurts a film by distracting the audience, particularly if it is recorded too loud and overrides the narration.

It is generally accepted that all films need opening and closing music to gain audience attention and end the subject. Many films need no other music. Some may need it only in spots. Others may require a complete score.

Ideas+

Action+

Color=

QUALITY VISUALS

Leo E. Geier, Television Information Specialist, Office of Information, U. S. Department of Agriculture.

If you HAVE to use still visuals in television, camera movement will put life into them—the picture story strip makes camera movement easy, and gives life to art work in still visuals.

William J. Forsythe, Chief, Still Photographic Laboratory, Office of Information, U. S. Department of Agriculture.

Select the camera for the job to be done. Today, any camera that will take good pictures in black and white will also take good pictures in color.



Harris T. Baldwin, Chief, Exhibits Service, Office of Information, U. S. Department of Agriculture.

Three-dimension visuals, like this land-fall model made of home-mixed papier mache, a plastic head made of celastic, or an adjustable chart, all can be made quickly and inexpensively. It's all in getting started.



Melvin G. Reed, Art and Graphics Division, Office of Information, U. S. Department of Agriculture.

In planning television shorts, it would be well to consider the eventual use of color transmission.

Art prepared in colors that will reproduce in the six major gray tones will enable you to have available a color negative from which color prints or black-and-white prints can be made.

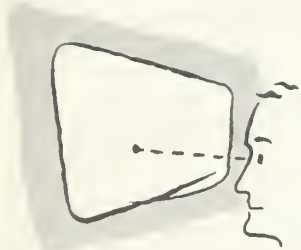


Joseph D. Tonkin, Television Specialist, Federal Extension Service, U. S. Department of Agriculture.

The best visual is the real thing—particularly when it is applied to comparisons, focal points for discussions, or the purpose of attracting attention.

KEEP IT LIVE IF YOU CAN

VISUAL TIPS

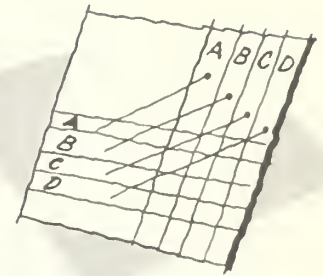


Randall, California

Draw the viewer into the oct.

Phillips, New York

Use simple guide for typing text for 2 x 2 slides.



Patterson, Louisiana

Training pays off in good TV performance.

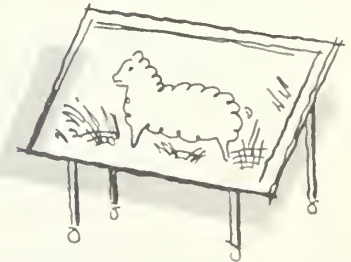


Marsh, Maine

Use dried sumoc with splayed on glue and green sawdust for miniature trees.

Sudlow, South Dakota

Use reclaimed mohair for TV backboard, letters and models. Inclined board with animal model stuck on it—exaggerated meshing of mohair.

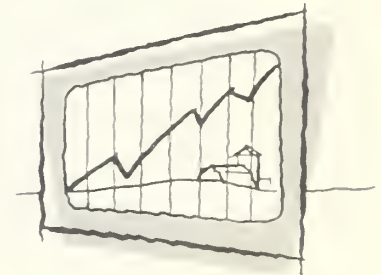


Carpenter, Massachusetts

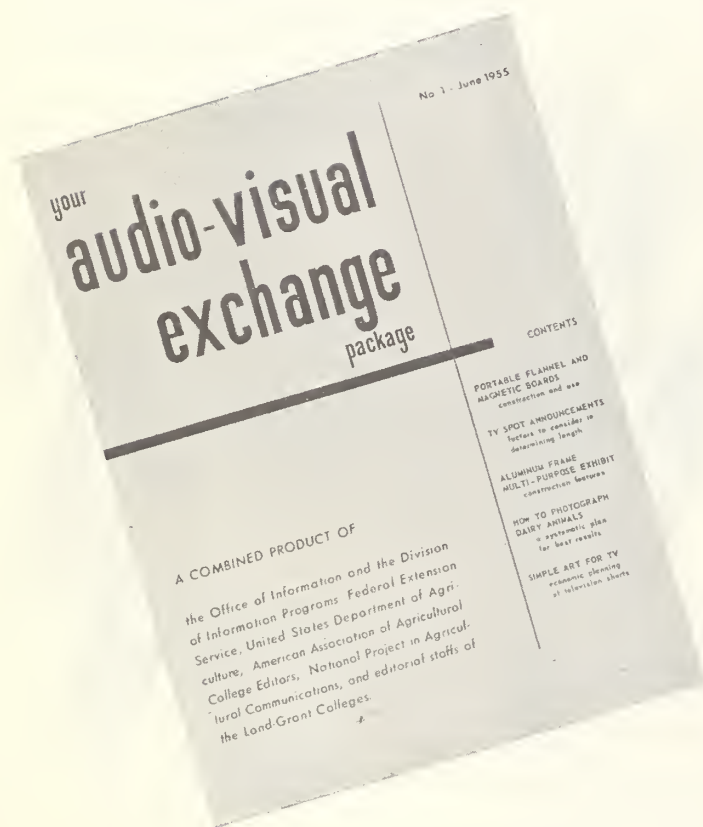
Do it yourself. Get ideas and gadget pointers out of publications and cut out foam plastic for models and letters.

Sudlow, South Dakota

Slide with graph overlaying a farm scene or field of growing crop



The Audio-Visual Exchange Package



THE AUDIO-VISUAL EXCHANGE PACKAGE.—Definitely defined, it will offer an exchange of audiovisual ideas, mainly in the “technique field.” The “exchange” will work this way: 1. Ideas will be contributed for the package by audiovisual specialists in the States; 2. ideas will be contributed by the Office of Information, the Division of Information Programs of the Federal Extension Service, and other contributors in the audiovisual field. *A credit line will be given each contributor.*

It will be both a “how” and a “why” package, containing the best ideas for the most effective impact in the conduct of educational work.

It will be a package designed: (a) As a teaching aid for audiovisual people in training county agents, land-grant college speakers, TV performers, and U. S. Department of Agriculture field personnel in more effective transmission of ideas to producers and consumers of American products. (b) As an *idea vehicle* for disseminating *current information* via audiovisual methods.

WHO WILL CONTRIBUTE AND WHO WILL MAINTAIN THE SERVICE.—(a) First and foremost—*you*, the audiovisual aids State workers of land-grant colleges, will contribute ideas. (b) The Office of Information of the U. S. Department of Agriculture, in cooperation with Division of Information Programs, Federal Extension Service, will collect, select, process, and distribute the package. (c) Financing of the “package service” will be financed jointly by the Office of Information and Division of Information Programs, Federal Extension Service. (d) Final determination of content will of necessity be entrusted to assigned representatives of both the Office of Information and the Division of Information Programs, Federal Extension Service. (e) The objective is to issue the package monthly. It should level off to a uniform size each month—not too many ideas, but just enough for audiovisual people to keep current on new ideas and be familiar with ideas that have proved their worth by audiovisual folks who have used them.

CONTENT OF THE PACKAGE.—Content of the package will include ideas on visualizing agricultural, home economics, and related subjects, such as exhibits, film strips, 2” x 2” slides, flannelgraphs, motion pictures, television clips, posters, charts, visuals relating to publications and printed literature, and workable visuals for more effective presentation of talks.

This is a joint effort of our land-grant colleges, the American Association of Agricultural College Editors, National Project in Agricultural Communications, your Division of Information Programs of the Federal Extension Service, and your Office of Information, U. S. Department of Agriculture.

You are the *keys* to making this *package service* click.



TV FILM CLIP LIBRARY

The U. S. Department of Agriculture. TV Film Clip Library has been established to serve the land-grant colleges, other organizations and individuals interested in using agricultural motion picture footage in the production of films and television programs. Scenes available are listed in Volumes I, II, and III. New volumes are published periodically.

A nominal fee is charged for footage:

16-mm. black-and-white prints.....	\$0.10 per foot
16-mm. black-and-white duplicating negatives.....	.25 per foot
16-mm. color prints (made from original).....	.25 per foot

Copies of these scene lists are available upon request to the Motion Picture Service, Office of Information, U. S. Department of Agriculture.

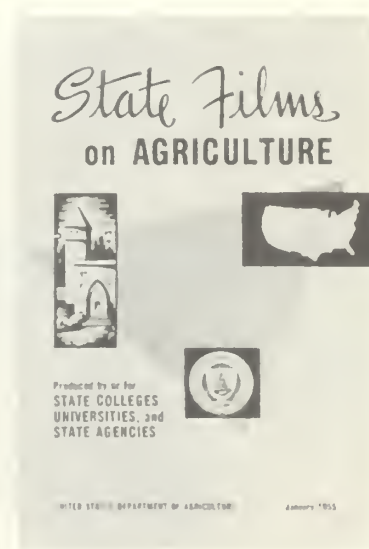
USDA CATALOG OF STATE FILMS ON AGRICULTURE

The Department of Agriculture receives many requests from television stations, colleges, schools, and various organizations for information on agricultural films. To enable the Department to better answer these requests and to assist the States in avoiding duplication of films covering identical subject matter, a project was undertaken to catalog State-produced films on agriculture. This endeavor was entered into after consultation with the National Project in Agricultural Communications and the American Association of Agricultural College Editors.

The catalog contains 269 film titles, representing 31 States and 2 Territories.

All of the films listed are in 16-mm. width. Most of them are with sound and in color. Several are black and white, made especially for television use in a particular State or area. However, the subject matter of these would be applicable in other localities. All of them are available—some for loan, within or beyond the producing State; some for preview; and some only for purchase. The availability of each film is indicated after each description or after the agency address.

This catalog will be revised periodically, as deemed necessary by the release of new subjects by the State agencies.



Television, Today's Mirror

Words you have said years ago come back to you. I think I was one of the first to say: "If you show it, do NOT talk about it." Because it's TV, let's show it! You can work out some way to SHOW it.

Some things are important in planning for TV.

Catch Their Attention. When I just jerked out my polka-dot handkerchief, it caught attention immediately. After you gain attention, then create suspense. Build up the suspense to a little climax. Don't show them all of it at once. Have their full attention. When you do that, you'll then be able to put over ideas to them.

Have a Viewer Identification. It is very important always to identify yourself with the viewer. Watch out for tongue-twisters. We can't talk about certain scientific terms. The audience doesn't know what they are. Don't use a "big name" semisolid, use chocolate ice cream.

Be a Little Bit Entertaining. If you entertain people and hold their attention for a while, you can put over one or two ideas. And, too, you can have a common approach while still putting over some very important things.

Viewer Participation is Important. We ask our viewers to "please help us out."

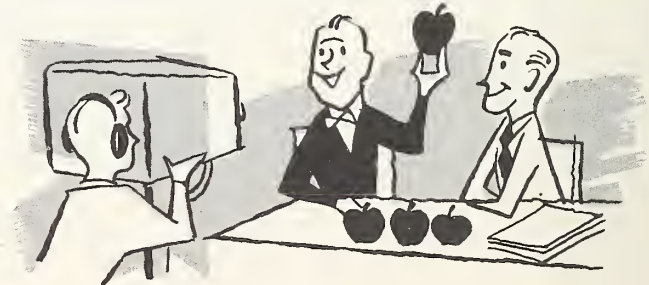
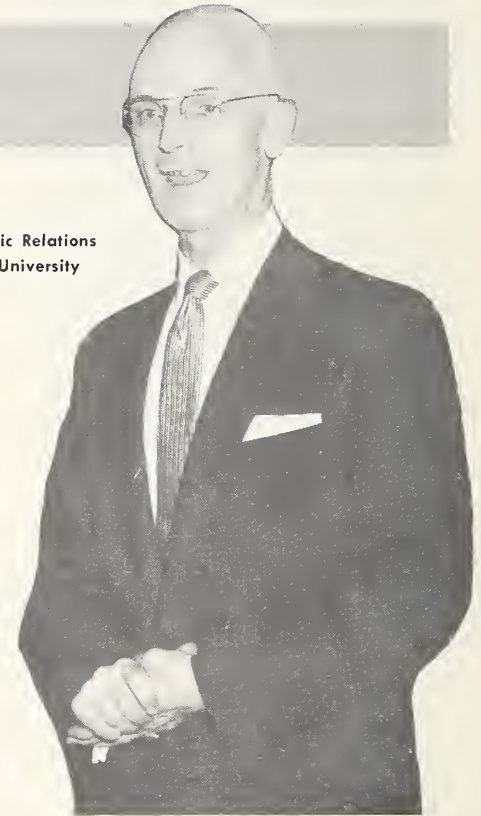
You Have To Have a Story Line. You can have all the gimmicks in the world . . . and dream up all the visuals . . . but IF YOU DO NOT HAVE ONE IMPORTANT THING, you may as well quit. This is the most important ingredient of any program. If you break your story line anywhere, your story is going to fail.

Amateurs Do a Good Job as Talent. We work with professors; you will work

with amateurs. I pay a great deal of respect to the scientists. These men are amateurs but do a wonderful job. I don't like to have children on my program, but the professors never let us down.

ANYTHING CAN BE VISUALIZED. YOU CAN VISUALIZE ANYTHING.

Lynn Poole
Director of Public Relations
Johns Hopkins University



Questions and Answers —

Question: How many frames is the sound track advanced?

Answer: In the case of 35mm, the advance is 19½ frames.

In the case of 16mm, the advance is 25 frames.

Question: Are scripts required for short films?

Answer: Yes—mainly to keep them from becoming long films. Regard the scripts as a blueprint for a house. Just as you make a sketch of a birdhouse before you build one, so you should prepare at least a shot list before you do any shooting.

Question: What was the toughest scene to shoot in THE GOOD EGG?

Answer: The hero—the egg. Either singly or in groups, eggs are difficult to light.

Question: I'd like to know the source of the magnetic blackboard.

Answer: It is a stock item which might be obtained from local lumber dealers.

Question: Where can we get literature on how to make visual aids?

Answer: There is very little literature on the subject but advertisements in trade journals suggest many new materials and devices useful in preparing visuals.

Question: I understand someone has a simple method of producing model trees. I'd like to know more about it.

Answer: Mr. Morsh, Maine—We make evergreen tree models of Staghorn Sumac. After drying and removing the berries, they are dipped in glue and green sawdust is sprinkled on them. Model birches are made of dried wild azaleas.

Question: Where do your ideas originate for the TV shorts? Do the departments come to you, or do you originate the ideas for the departments?

Answer: It is a combination of working with the radio and news people. Primarily the news people get the ideas. When something new is introduced, a new variety of grain, for example, or a story on farm safety, they immediately send them to us.

Question: Do you supply material to agents that have TV shows?

Answer: Yes, but only at their request. We have a catalog listing motion picture material, photographs, and charts that are available.

Question: What is the result of your kinescope reporting of your programs?

Answer: Our "kiney" program has bagged down. We cannot get a good quality "kiney". We have probably 30 in the library and 15, I would say, are inferior in quality. We still "kiney" every show merely to force the technicians to keep on the ball.

Question: Do TV stations demand glass mounted slides or will they accept others?

Answer: The stations say they prefer to have glass mounted slides, mainly for the protection of the pictures. Also, they are running glass mounted slides through their projectors all day long and the focus is set for glass mounted slides.

Question: What percentage of your picture-taking is done with color film?

Answer: We are trying to shoot everything in color, anticipating color television; by doing this our library will be up to date much longer.

Question: When industry pays the production cost for one of your State films, does it get prints of that film for its own use to advertise?

Answer: There's very little advertising. We will mention the name on the lead title, but rather than that we won't mention the name or the product unless it falls into a normal operation.

State Program Chairmen



Stig C. Stabe
Rutgers University



Elton B. Tate
Pennsylvania State
University



Dr. Landis S. Bennett
North Carolina State
College



Earle S. Carpenter
University of
Massachusetts



Film Clinic Panel
Elmer S. Phillips,
Chairman
Cornell University



Film Workshop Opening
Session
R Lyle Webster, USDA
Director of Information,
Chairman

EVALUATION

WHAT WAS LIKED*

1. THE GOOD EGG—Sid Schwartz.
2. Visual Clinic Discussion.
3. Exchanging Ideas With Others.
4. "Principles of Good Visualization"—Elmo White.
5. New Visuals For TV Use.
6. Film Clinic Discussion.
7. "Visual Requirements in Commercial Television"—George Dorsey.
8. "Visual Presentation on Omnibus"—Bill Suchmann.
9. State Film and Visual Discussions.
10. "USDA Televisuals"—Jules Renoud.
11. "Simple Visualization"—Joe Ferrier.
12. "Let's Make It Pay Off"—Adrian TerLouw.
13. Open House.
14. "The Bear That Television Made Famous"—Clint Davis.
15. "Television—Today's Mirror"—Lynn Poole.

WHAT IS WANTED*

1. More of the same.
2. Longer Workshop (4 or 5 days).
3. Do It Yourself Sessions.
4. More Small Discussion Groups.
5. No Formal Evening Sessions.
6. More Visualization.
7. Demonstrations of Actual Work Performed.
8. Fewer talks by Administrators.
9. More time to visit with others.
10. Display of Commercial Products.
11. Less Theory and More Procedure.
12. More State People on Program.
13. No Breakdown Meetings.

**Based on questionnaires returned.*

LIST OF THOSE ATTENDING *



ALABAMA

Glenn G. Stewart, Alabama Polytechnic Institute, Auburn.

CALIFORNIA

George Randall, University of California, Berkeley.

COLORADO

Melvin L. Eckard, Colorado A & M College, Fort Collins.

CONNECTICUT

Robert E. Parker, University of Connecticut, Storrs.

DELAWARE

George Van Horn, University of Delaware, Newark.

DISTRICT OF COLUMBIA

Mrs. Elizabeth Abolin, District of Columbia Public Library, Washington.

Ralph H. Anderson, National Park Service, Washington.

Mrs. DeForest Anthony, Washington.

Joseph Q. Conroy, Armed Forces Institute of Pathology, Washington.

Ray Dame, Public Roads, Department of Interior, Washington.

George Dorsey, National Broadcasting Company, WRC-TV, Washington.

Gordon Draper, Public Roads, Department of Interior, Washington.

Robert H. Engle, National Fertilizer Association, Washington.

Joe Ferrier, National Broadcasting Company, Washington.

Dwight Mallon, World Bank, Washington.

Dorothy D. Mason, District of Columbia Public Library, Washington.

Del Rucker, National Fertilizer Association, Washington.

Jack Safford, Capital Film Laboratories, Washington.

Allan Sherman, Bureau of Mines, Department of Interior, Washington.

John H. Sweeney, Corps of Engineers, Department of the Army, Washington.

Robert O. Swenarton, Bureau of Mines, Department of Interior, Washington.

Louis H. Wilson, American Plant Food Council, Washington.

GEORGIA
 Harry A. Sherrill, Public Health Service, Atlanta.
 J. Aubrey Smith, University of Georgia, Athens.
 Merle Wimmer, Public Health Service, Atlanta.

ILLINOIS
 Robert C. McCaslin, Caterpillar Tractor Company, Peoria.
 Donald T. Schild, University of Illinois, Urbana.
 Don Smith, Commercial Picture Equipment Company, Chicago.

INDIANA
 Howard R. Knaus, Purdue University, Lafayette.

LOUISIANA
 Lorraine Boss, Louisiana State University, Baton Rouge.
 Gordon London, Louisiana State University, Baton Rouge.
 Eric A. McVadon, Louisiana State University, Baton Rouge.
 A. V. Patterson, Jr., Louisiana State University, Baton Rouge.
 James C. Van Riper, Louisiana State University, Baton Rouge.

MAINE
 Joel W. Marsh, Maine Forest Service, Augusta.

MARYLAND
 Everett A. Bierman, National 4-H Foundation, Silver Spring.
 Melvin C. Brennan, University of Maryland, College Park.
 Robert L. Campbell, National Institute of Mental Health, Bethesda.
 Harold P. Halpert, National Institute of Mental Health, Bethesda.
 Mabel G. Howell, University of Maryland, College Park.
 Lynn Poole, Johns Hopkins University, Baltimore.
 Mary E. Spear, Spear Visual Studio, Takoma Park.

MASSACHUSETTS
 Earle S. Carpenter, University of Massachusetts, Amherst.
 Robert C. Simmons, University of Massachusetts, Amherst.

MICHIGAN
 Lewis Carliner, UAW-CIO, Education Department, Detroit.
 Charles E. Floyd, Michigan Department of Conservation, Lansing.
 John A. Morrow, NPAC, Michigan State College, East Lansing.
 C. J. Tinker, Michigan Department of Conservation, Lansing.
 Robert Worrall, Michigan State College, East Lansing.

MINNESOTA
 Gerald R. McKay, University of Minnesota, St. Paul.

MISSISSIPPI
 John C. Goodrum, Corps of Engineers, Department of the Army, Vicksburg.
 Louis A. Rowland, Jr., Mississippi Forestry Commission, Jackson.
 Charles F. Shotts, Mississippi Forestry Commission, Jackson.

NEBRASKA
 Wendell Hoffman, University of Nebraska, Lincoln.

NEW JERSEY
 Max Kirkland, Rutgers University, New Brunswick.
 Margaret C. Shepard, Home Economics, Extension Service, Newark.
 Stig C. Stabe, Rutgers University, New Brunswick.

NEW YORK
 M. L. Brock, Cornell University, Ithaca.
 Elmer S. Phillips, Cornell University, Ithaca.
 William F. Suchmann, Ford Foundation, TV Workshop, New York.
 Adrian TerLouw, Eastman Kodak Company, Rochester.
 Richard G. Turner, Cornell University, Ithaca.
 James T. Veeder, Cornell University, Ithaca.

NORTH CAROLINA
 Dr. Landis S. Bennett, North Carolina State College, Raleigh.

PENNSYLVANIA
 Gordon L. Berg, Editor, County Agent and Vo-Ag Teacher, Philadelphia.
 Frank A. Connolly, Forest Service, USDA, Upper Darby.
 Lester Fox, Soil Conservation Service, USDA, Upper Darby.
 Michael R. Lynch, Pennsylvania State University, State College.
 Elton B. Tait, Pennsylvania State University, State College.

RHODE ISLAND
 Henry Deion, Forest Service, USDA, Providence.
 Gere Kruse, University of New Hampshire, Kingston.

SOUTH CAROLINA
 Lewis W. Riley, Clemson Agricultural College, Clemson.

SOUTH DAKOTA
 Burton Seeker, South Dakota State College, Brookings.
 Leland Sudlow, South Dakota State College, Brookings.

TENNESSEE
 Ralph C. McDade, University of Tennessee, Knoxville.

TEXAS
 Jack Sloan, Texas A & M College, College Station.

VIRGINIA
 M. M. Barmack, 1361st Photo Squadron, USAF, Alexandria.
 T. E. Bower, Navy Department, Arlington.
 Charles S. Brooke, 1361st Photo Squadron, USAF, Alexandria.
 William M. Carter, Virginia Forest Service, Charlottesville.
 Edward A. Graf, 1361st Photo Squadron, USAF, Alexandria.
 Raymond L. Haggard, 1361st Photo Squadron, USAF, Alexandria.
 G. T. Hatch, 1361st Photo Squadron, USAF, Alexandria.
 Robert W. Mohrfeld, 1361st Photo Squadron, USAF, Alexandria.
 Hilton N. Moore, 1361st Photo Squadron, USAF, Alexandria.
 Douglas L. Moynihan, 1361st Photo Squadron, USAF, Alexandria.
 A. C. Noel, 1361st Photo Squadron, USAF, Alexandria.
 Burton A. Peterson, 1361st Photo Squadron, USAF, Alexandria.
 Robert L. Rees, Virginia Polytechnic Institute, Blacksburg.
 Edwin E. Rodgers, Virginia Forest Service, Charlottesville.

WEST VIRGINIA
 Kenneth R. Boord, West Virginia University, Morgantown.

WISCONSIN
 Freeman Heim, Forest Service, USDA, Milwaukee.

PUERTO RICO
 Roger Bartolomei, University of Puerto Rico, Rio Piedras.
 Jose A. Gonzalez, University of Puerto Rico, Rio Piedras.

OUTSIDE UNITED STATES

ARGENTINA
 Carlos A. Hogan, Minister of Agriculture, Buenos Aires.
 Amando Lago, Minister of Agriculture Staff, Buenos Aires.

CANADA
 Douglas M. Robinson, Ontario Agricultural College, Guelph, Ontario.

ENGLAND
 N. F. McCann, British Embassy, Washington.

THAILAND
 Phalajivin Suphorn, Ministry of Cooperatives, Bangkok.

*Does not include United States Department of Agriculture personnel.

PROGRAM

Manday, January 24

Morning Session—USDA Sound Stage

Chairman: R. Lyle Webster, Director of Information, USDA

9:00 Registration

10:00 Remarks by Chairman

10:15 Welcome

—Ervin L. Petersen, Assistant Secretary of Agriculture

10:30 "The Visual Specialist in Extension"

—C. M. Ferguson, Administrator, Federal Extension Service

11:00 "The Bear That Television Made Famous"

—Clint Davis, Director Cooperative Forest Fire Prevention Campaign, U. S. Forest Service

11:30 Discussion

11:45 "Principles of Good Visualization"

—Elma White, Chief, Art and Graphics Division, Office of Information, USDA

12:15 Discussion

Afternoon Session—USDA Sound Stage

Chairman: Loyne Beaty, Chief, Radio and Television Division, Office of Information, USDA

1:30 Remarks by Chairman

1:45 "A Year of Progress"

—John Morrow, Audio-Visual Director, National Project in Agricultural Communications

2:15 "Visual Requirements in Commercial Television"

—George Darsey, Production Manager, WRC-TV, Washington, D. C.

2:45 Discussion

3:15 "Visual Presentation on the TV Program 'Omnibus'"

—Bill Suchmann, TV Workshop, Ford Foundation, New York City

3:45 Discussion

4:00 "Visual Presentation by Extension TV Editor"

—Robert Warroll, Assistant Extension Editor, Michigan State College

4:30 Discussion

Evening Session—USDA Sound Stage

Chairman: Earle S. Carpenter, Extension Specialist, University of Massachusetts

8:00 Remarks by Chairman

8:15 "Simple Visualization"

—Joe Ferrier, Washington, D. C.

8:45 Discussion

9:00 "Tri-X Motion Picture Film"

Tuesday, January 25

Morning Session—USDA Sound Stage

Chairman: Loris S. Bennett, Visual Aids Specialist, North Carolina State College

9:00 Remarks by Chairman

9:15 "USDA Televisuals"

—Jules Renaud, Television Specialist, USDA

9:45 Discussion

10:00 State Film Programs—Panel Discussion

Wendell Halfman, University of Nebraska

Lew Riley, Clemson College

J. Aubrey Smith, University of Georgia

Max Kirkland, Rutgers University

Howard Knous, Purdue University

Glenn Stewart, Alabama Polytechnic Institute

11:15 State Visual Programs—Panel Discussion

Don Schild, University of Illinois

Gerald McKay, University of Minnesota

Gere Kruse, University of Rhode Island

A. V. Patterson, Jr., Louisiana State University

Ralph C. McDade, University of Tennessee

Jack Sloan, Texas A & M College

12:15 General Discussion

Afternoon Session—USDA Sound Stage

Chairman: Elton Toit, Head, Radio and Television, Pennsylvania State University

1:30 Remarks by Chairman—Case study of a television film short recently completed

1:45 "Planning the TV Film THE GOOD EGG"

—Sid Schwartz, MPS

2:00 Discussion

2:15 "Writing the TV Film THE GOOD EGG"

—Boyd Wolff, MPS

2:45 Discussion

3:15 "Producing the TV Film THE GOOD EGG"

—Martin Labdell, MPS

3:45 Discussion

4:00 "Editing and Scoring the TV Film THE GOOD EGG"

—Judd Scott, MPS

4:30 Discussion

4:45 Final Screening of TV Film THE GOOD EGG

5:00 Discussion

Evening Session—Jefferson Memorial Auditorium

Chairman: Stig C. Stobe, Head, Visual Aids, Rutgers University

8:00 Remarks by Chairman

8:15 "Let's Make It Pay Off"

—Adrian TerLauw, Educational Consultant, Eastman Kodak Company

8:45 Discussion

9:00 Demonstration of Pon Screen (wide screen slide projection)

—Don Smith, Commercial Picture Equipment Company, Chicago, Ill

Wednesday, January 26

Morning Session—Film Clinic Panel—Room 1605 South Building

Chairman: Elmer S. Phillips, Head, Visual Aids Service, Cornell University

9:00 Remarks by Chairman

9:15 Film Clinic Panel

Sid Schwartz, Planning and Script

Lorry Maare, Director and Editor

Fuzzy Boor, Direction and Camera

Gilbert Cautney, Writing, Directing and Editing

Tally McCamos, Editing and Music

Reuben Fard, Sound and Projection

Arthur Foster, Laboratory

Discussion of film problems to be suggested by members of the audience. Questions can be directed to individual panel members or to the Chairman.

10:45 Continuation of Film Clinic Discussion

Morning Session—Visual Group—USDA Sound Stage

Chairman: James H. McCormick, Assistant Director of Information, USDA

9:00 Remarks by Chairman

9:15 Visual Clinic Panel

Harris Baldwin, Chief, Exhibits Service, USDA

Mel Reed, Art and Graphics Division, USDA

Leo Geier, Television Specialist, Radio and Television Division, USDA

Bill Farsythe, Chief, Still Photographic Laboratory, USDA

Jae Tankin, Television Specialist, Federal Extension Service, USDA

Discussion of visual problems to be suggested by members of the audience.

10:45 Continuation of Visual Clinic Discussion

Afternoon Session—USDA Sound Stage

Chairman: Ralph Fulghum, Assistant Director, Information Division, Federal Extension Service, USDA

1:30 Remarks by Chairman

1:45 "Reaching the Homemakers Via TV"

—Margaret Sheppard, Home Economics Extension Service, Newark, N. J.

2:15 Discussion

2:30 "The USDA TV Film Clip Library"

—Anne Ware, MPS

2:35 Discussion

2:40 "The USDA-Land Grant College Visual Aid Package"

—R. Lyle Webster

2:45 Discussion

2:50 "The State Film Catalog"

—Eddie Alford, MPS

3:00 Discussion

3:30 Open House—Tour of USDA facilities

Evening Session

7:00 Dinner

Hotel Raleigh, Washington, D. C.

Toastmaster: R. Lyle Webster, Director of Information, USDA

Speaker: Lynn Poole, Director of Public Relations, Johns Hopkins University, Baltimore, Md.

MARK YOUR CALENDAR NOW TO ATTEND



"The Fourth Annual USDA Film Workshop"
January 23 through 27, 1956

Two days of general conference sessions.

Three days of do-it-yourself sessions in:

- (a) motion picture production
- (b) still photography
- (c) art and graphics
- (d) preparing exhibit type materials
- (e) television production